

**ШКОЛА**  
**ИГРЫ на ТРОМБОНЕ**  
(часть I, часть II)

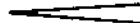
## I. HANGKÉPZÉS ÉS DINAMIKAI JELEK

A kezdő harsonás hangképző tanulmányai az egészséges, határozottan induló harsonahang létrejöttére irányultak és az ajakizomzat megerősítését célozták.

Most következő hangképző gyakorlataink a létrejött hang további kiművelését szolgálják. A hang kiművelésének folyamata a növendéket egész tanulmányi ideje alatt végigkíséri, sőt még azon is túl, egész művészi pályafutásán.

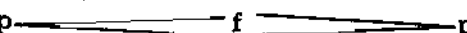

A hang kiművelésének e folyamata a hangerőnek, hangterjedelemnek és hangszínek kiegyenlített hangzásában nyilvánul meg.

A jó harsonahang a szimfonikus és operairodalomban *epikus, hősiés, ünnepélyes jellegű*.

Első lépés gyanánt a növendéknek fel kell ismernie a hangerőben rejlő azon különbségeket, melyeket a dinamikai jelekkel ábrázolunk. Különbséget kell tennünk először: a p, mf, f (piano, mezzo-forte, forte) hangzás között, másodszor: a  (crescendo-decrescendo révén egyenletesen növekvő, ill. csökkenő erővel kell egyes hangot (-kat) létrehozunk. Természetesen a p, mf és f jelzések a dinamikai sornak csak egyes tagjait jelentik és közöttük, előttük vagy utánuk a hangerő még növelhető, ill. csökkenthető.

A 146. sz. gyakorlat a következőképp játszandó:

1. f, mf, p

2.  p  f  p

Ugyeljünk arra, hogy a hang magassága a cresc., decresc. alatt állandó maradjon.

A 146. sz. gyakorlat nem egy óra keretében, hanem egyéb tanulmányok előtt más-más fekvésben folyamatosan játszandó.

### I. FEKVÉS

146. *a.)*

### II. FEKVÉS

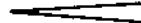
*b.)*

## I. TONBILDUNG UND DYNAMISCHE ZEICHEN

Die Tonbildungsstudien des Anfängers haben das Zustandekommen eines gesunden, genau einsetzenden Posaunentons und das Festigen der Labialmuskulatur bezweckt.

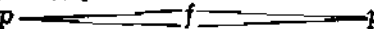


Die nachfolgenden Übungen dienen zum weiteren Ausbau der Tonbildung. Der Tonbildungsprozess begleitet den Schüler in seiner ganzen Studienzeit, ja selbst darüber hinaus während seiner gesamten künstlerischen Laufbahn.

Dieser Vorgang der Tonausbildung ergibt sich aus dem harmonischen Zusammenwirken der Klangstärke, des Tonumfangs und der Klangfarbe. Der gute Posaunentons besitzt in der symphonischen und in der Opernliteratur einen epischen, heroischen, feierlichen Charakter.

Als ersten Schritt soll der Schüler jene Unterschiede der Klangstärke erkennen lernen, die durch dynamische Zeichen bezeichnet werden. Wir müssen zuerst zwischen p, mf, f (piano, mezzoforte, forte) Tonstärke unterscheiden können, dann müssen wir der Bezeichnung  (crescendo – decrescendo) entsprechend einzelne Töne (Tongruppen) mit gleichmäßig steigender, bzw. sinkender Stärke bilden. Selbstverständlich bedeuten die Bezeichnungen: p, mf und f nur einzelne Glieder der dynamischen Reihe und die Tonstärke zwischen, vor oder nach diesen Zeichen kann noch weiter gesteigert, bzw. vermindert werden.

Die Übung No. 146. ist folgendermassen zu spielen:

1. f, mf, p

2.  p  f  p

Achten wir darauf, dass die Tonhöhe während des cresc., decresc. gleich bleibt.

Die Übung Nr. 146. soll nicht im Rahmen einer einzigen Stunde, sondern vor sonstigen Studien stets in verschiedenen Lagen fließend gespielt werden.

III. FEKVÉS

III. LAGE

c.)

First staff of music for III. FEKVÉS, starting with a bass clef, key signature of two flats (B-flat, E-flat), and a common time signature. It begins with a forte (f) dynamic marking and contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, 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D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370

I. FEKVÉS

I. LAGE

147. a.)

*p* *mf* *f* *mf* *p*

II. FEKVÉS

II. LAGE

b.)

*mf* *f* *p*

III. FEKVÉS

III. LAGE

c.)

*p* *mf* *f* *p* *f* *p*

IV. FEKVÉS

IV. LAGE

d.)

*p* *mf* *p* *mf* *f* *p* *mf* *p* *mf* *f*

V. FEKVÉS

V. LAGE

e.)

*f* *p* *f* *p*

VI. FEKVÉS

VI. LAGE

f.)

*f* *p*

*f* *p*

VII. FEKVÉS

VII. LAGE

*f* *p*

*g.)*

*f* *mf* *p*

148. *p* *f* *p*

*mf* *f* *p*

*f* *p* *f* *p*

Moderato

Canzone

149. *p* *mf* *f*

*f* *f*

*p* *f*

*p* *f*

*p* *f*

## Maestoso

Grieg  
(1843–1907)

150.

## Andante

W. A. Mozart  
(1756–1791)

151.

\*) sub. = hirtelen

\*) sub. = subitamente, plötzlich.

## II.

## SKÁLÁK ÉS AKKORDFELBONTÁSOK

az összes hangnemekben két oktáv hangterjedelemben.

A skálák sorrendjét nem a kvintkör, hanem a hangterjedelem fokozatos kibővítése szabja meg.

Az alábbi gyakorlatok között találunk olyanokat, melyek a szokásos dúr- és moll-hangnemtől eltérnek. Ezeket azért alkalmaztuk, hogy a növendék szokja meg ezt a modern zenében gyakran előforduló hangzást is. Mi itt a részletes magyarázatok

## II.

## SKALEN UND AKKORDZERLEGUNGEN

in allen Tonarten im Umfang von zwei Oktaven.

Die Reihenfolge der Skalen wird nicht durch den Quintenzirkel, sondern durch die stufenweise Erweiterung des Umfangs bestimmt.

Bei den nachfolgenden Übungen sind auch solche, die von der üblichen Dur- und Molltonart abweichen. Durch diese soll der Schüler auch die Tonart der modernen Musik kennen lernen. Statt ausführlicher Erklärungen wollen wir diese Frage mit

mellőzésével rövid táblázatban próbáljuk e kérdést a tanuló előtt világossá tenni. Ha valamely skála hangkészletén belül az alaphangtól számított terc nagy terc, akkor dúr-jellegről beszélünk, míg ha valamely darabban a tonikára épített terc kicsi, a hangnem moll-jellegű.

einer kurzen Tabelle dem Schüler klarmachen. Wenn innerhalb einer Tonleiter die vom Grundton aus gerechnete Terz eine grosse Terz ist, sprechen wir von einem Dur-Charakter, — hingegen wenn in einem Stück der auf die Tonika aufgebaute Terz eine kleine Terz ist, zeigt die Tonart einen Moll-Charakter.

Hangnem Tonart	Jellege Ihr Charakter	Hol tér el a dúr, ill. molltól Abweichung vom Dur bzw. Moll	Példa z. B.
Mixolyd Mixolydische	dúr Dur	a 7. fok kis szeptima die VII. Stufe ist eine kleine Septime	D mixolyd előjegyzése } 1# D Mixolydische Vorz. }
Lyd Lydische	dúr Dur	a 4. fok bővített kvart die IV. Stufe ist eine erweiterte Quart	D lyd előjegyzése } 3# D Lydische Vorz. }
Dór Dorische	moll Moll	a 6. fok nagy szekszt die VI. Stufe ist eine grosse Sext	D dór előjegyzése } — D Dorische Vorz. }
Frig Phrygische	moll Moll	a 2. fok az alaptól kis szekund die II. Stufe ist eine kleine Sekund vom Grundton	D frig előjegyzése } 2b D Phrygische Vorz. }

Néha a hangnem „keveredik”, ami azt jelenti, hogy a dúrhoz vagy mollhoz képest 2 hang is módosul. Pl. D, E, FIS, GIS, A, H, C, D (ahol a D-dúr 4. hangja a lyd, és a 7. hangja a mixolyd skálának megfelelően módosul).

Bei der sog. „Gemischten Tonart” werden im Verhältnis von Dur zu Moll sogar zwei Töne modifiziert.

Z. B. D, E, FIS, GIS, A, H, C, D (wo der 4. Ton der D-Dur Skala entsprechend der lydischen, und der 7. Ton entsprechend der myxolydischen Skala modifiziert wird).

## D-DÚR

## D-DUR



153.

(*mf*)

Moderato

V. V.

154.

*mf*

*f*





157. 






**Allegro maestoso**

158. 







Allegro moderato

159.

First staff of exercise 159, bass clef, 2/4 time signature, key signature of two flats. Dynamics: *mp* (mezzo-piano) and *f* (forte). Includes accents and a breath mark.

Second staff of exercise 159, bass clef, 2/4 time signature, key signature of two flats. Dynamics: *p* (piano). Includes accents and a breath mark.

Third staff of exercise 159, bass clef, 2/4 time signature, key signature of two flats. Dynamics: *mf* (mezzo-forte) and *f* (forte). Includes accents and a breath mark.

E-DÚR

E-DUR

160.

First staff of exercise 160, bass clef, common time signature, key signature of three sharps. Labeled *a.)*

Second staff of exercise 160, bass clef, common time signature, key signature of three sharps. Labeled *b.)*

Third staff of exercise 160, bass clef, common time signature, key signature of three sharps. Labeled *c.)*

Fourth staff of exercise 160, bass clef, common time signature, key signature of three sharps. Labeled *c.)*

Fifth staff of exercise 160, bass clef, common time signature, key signature of three sharps. Labeled *c.)*

Sixth staff of exercise 160, bass clef, common time signature, key signature of three sharps. Labeled *c.)*

161.

Exercise 161 is a bass clef piece in 3/4 time, key of D major. It consists of six staves of music. The first staff begins with a treble clef and a common time signature, which then changes to a bass clef and 3/4 time. The music features eighth and sixteenth note patterns, with some rests and dynamic markings.

162. *Allegretto grazioso* V. V.

Exercise 162 is a bass clef piece in 3/4 time, key of D major. It consists of five staves of music. The tempo is marked *Allegretto grazioso*. The piece includes dynamic markings: *mp*, *mf*, *f*, *p*, and *cresc. --*. The music features eighth and sixteenth note patterns, with some rests and a crescendo in the fourth staff.

*p*

*f*

Andante con moto

A. Gy.

163.

*mf*

1. 2.

F-DÜR

F-DUR

164. a.)

b.)

c.)

165.

Exercise 165 consists of eight staves of music in bass clef, 6/8 time. The first staff begins with a treble clef and a common time signature, but the rest of the piece is in bass clef. The music is a continuous eighth-note exercise with various rhythmic patterns and rests.

Vivace

166.

A. Gy.

Exercise 166 consists of four staves of music in bass clef, 3/4 time. The piece is marked "Vivace". The first staff has a dynamic marking of *f* and a *subp* marking. The second staff has *f* and *p* markings. The third staff has an *mf* marking. The piece ends with "Fine" and "D.C. at Fine".

Andantino

V. V.

167.

*f*  
*p* *mf* *cresc.*  
*f* *ff*  
*mf* *f*  
*ff* *decresc.*  
*p* *mf*  
*p* *mf*  
*f* *rit.*

FISZ-DÜR

FIS-DUR

168.

a.)  
 b.)

c.)

Exercise c.) consists of three staves of music in bass clef, 6/8 time signature, and a key signature of three sharps (F#, C#, G#). The first staff contains a sequence of eighth notes. The second staff contains a sequence of eighth notes with some beamed pairs. The third staff contains a sequence of eighth notes.

169.

Exercise 169 consists of three staves of music in bass clef, 3/4 time signature, and a key signature of three sharps. The first staff features three triplet markings over groups of eighth notes. The second and third staves contain eighth-note patterns.

Moderato

170.

*mf*

A. Gy.

Exercise 170 consists of three staves of music in bass clef, 4/4 time signature, and a key signature of three sharps. The first staff is marked *mf*. The second and third staves include first and second endings, indicated by '1.' and '2.' above the staves.

Andante

171.

*mf*

V. V.

*p*

Exercise 171 consists of two staves of music in bass clef, 3/8 time signature, and a key signature of three sharps. The first staff is marked *mf*. The second staff is marked *p* at the end.



*cresc.* *f*

*ff*

G-DÜR, GESZ-DÜR

G-DUR, GES-DUR

172. a.)

b.)

c.)

173.

## Allegretto

V. V.

174.

Musical score for exercise 174, Allegretto, V. V. It consists of four staves of music in bass clef, 2/4 time, with a key signature of one sharp (F#). The music features eighth and sixteenth note patterns with slurs and accents.

## Allegro moderato

V. V.

175.

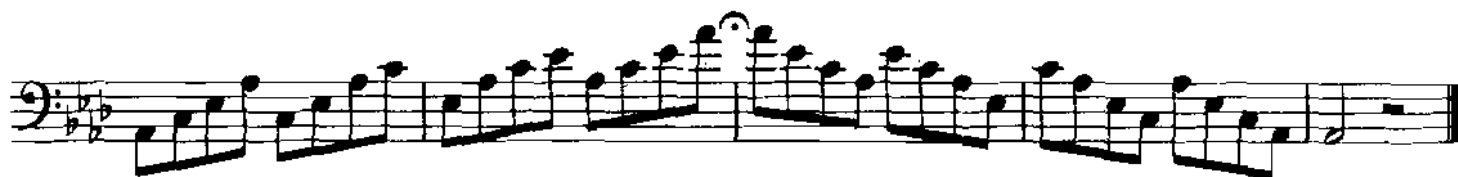
Musical score for exercise 175, Allegro moderato, V. V. It consists of seven staves of music in bass clef, 2/4 time, with a key signature of three flats (Bb, Eb, Ab). The music features eighth and sixteenth note patterns with slurs, accents, and dynamic markings (mp, f, p).

## ASZ-DUR

## AS-DUR

176. a.) 

b.) 



c.) 





177. 







Grave

178. *p* *mf* *p* *f* *Fine* *p* *cresc.* *f* *Da Capo al Fine.*

A-DÚR

A-DUR

179. a.) b.) c.)

180.

Four staves of musical notation in bass clef, key of D major, and 3/4 time signature. The music consists of continuous eighth-note patterns across all staves.

Lento moderato

A. Gy.

181. *mp* *espr.*

Allegro

V. V.

182. *f*

## B-DÚR, H-DÚR

## B-DUR, H-DUR

183. a.)

b.)

c.)

184.

Allegro moderato

V. V.

185.

Musical score for exercise 185, *Allegro moderato*, V. V. The score consists of eight staves of music in bass clef, 4/4 time, with a key signature of one flat. The piece features various dynamics including *p*, *mp*, and *f*.

Andantino

A. Gy.

186.

Musical score for exercise 186, *Andantino*, A. Gy. The score consists of four staves of music in bass clef, 2/4 time, with a key signature of three sharps. The piece features various dynamics including *mf*, *f*, *p*, and *rit.*

C-DÜR, CESZ-DÜR

C-DUR, CES-DUR

187.

a.)



b.)



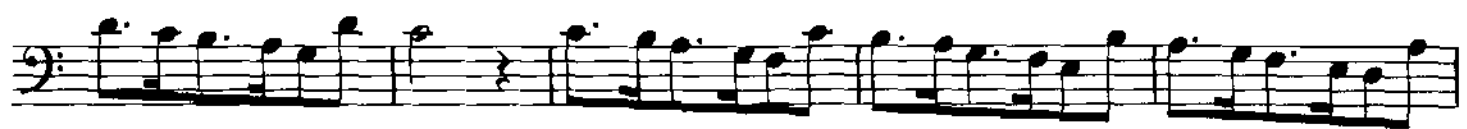
c.)



188.

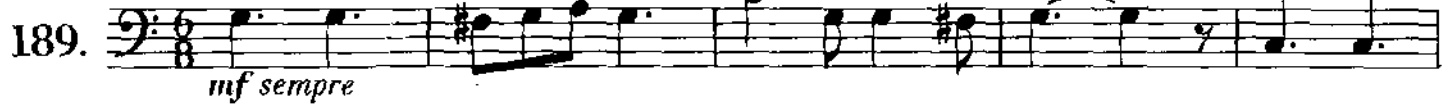






Allegro

A. Gy.



Andante mosso

V. V.



DESZ-DUR

DES-DUR

191.

a.)

b.)

c.)

192.

Tempo di marcia moderato

193.

V. V.

CISZ-DÜR

CIS-DUR

194. a.)

b.)

c.)

195. 

Andantino moderato

A. Gy.

196. 

D-MOLL

D-MOLL

melodikus melodisch  
a.)

197. 

harmonikus harmonisch  
b.)



c.)





d.)

Musical notation for measures 197-198. The first staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of eighth and quarter notes. A first ending bracket is present under the first measure of the first staff, with a repeat sign and a first ending flourish. The second staff continues the melody with a repeat sign. The third staff concludes the passage with a final cadence.

198.

Musical notation for measures 198-203. The first staff starts with a 3/4 time signature. The melody is characterized by eighth-note patterns and some beamed sixteenth notes. A first ending bracket is present under the first measure of the first staff. The second staff continues the melody with a repeat sign. The third staff continues the eighth-note pattern. The fourth staff continues the melody with a repeat sign. The fifth staff continues the eighth-note pattern. The sixth staff concludes the passage with a final cadence.

Lento non molto

A. Gy.

199.

Musical notation for measures 199-201. The first staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo marking is *Lento non molto*. The first measure is marked *mp espr.* and the second measure is marked *pp*. The melody consists of eighth and quarter notes. The second staff continues the melody with a repeat sign and is marked *mp*. The third staff concludes the passage with a final cadence and is marked *p*.

## ESZ-MOLL

## ES-MOLL

melodikus

*melodisch*

200. a.)

Allegretto vivo

A. Gy.

202.  $\frac{3}{4}$  (9)  $\frac{4}{8}$  (6) *mf*

*p 2xmf*

*2xrit.*

DISZ-MOLL

DIS-MOLL

melodikus melodisch

a.)

203.

harmonikus harmonisch

b.)

c.)

d.)

204. 

## Allegro giusto

V. V.

205. 

E-MOLL

E-MOLL

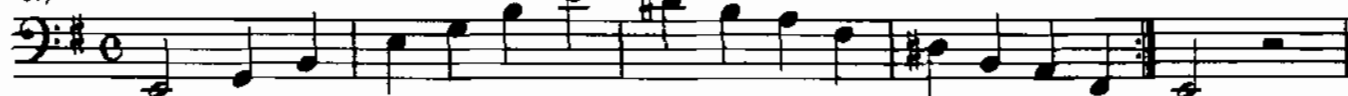
melodikus    melodisch  
a.)

206. 

harmonikus    harmonisch  
b.)



c.)







d.)

Exercise d.) consists of three staves of music in bass clef, 6/8 time signature, and D major key. The first staff begins with a treble clef and a common time signature, then changes to bass clef and 6/8 time. The second staff continues the melody with various rhythmic values. The third staff concludes the exercise with a final cadence.

207.

Exercise 207 consists of six staves of music in bass clef, 4/4 time signature, and D major key. The first staff begins with a treble clef and a common time signature, then changes to bass clef and 4/4 time. The piece features a steady eighth-note accompaniment in the lower register and a more active melody in the upper register.

Maestoso e poco vivo

A. Gy.

208.

*f marcato*

Exercise 208 consists of three staves of music in bass clef, 4/4 time signature, and D major key. The tempo is marked "Maestoso e poco vivo" and the dynamics are "f marcato". The first staff begins with a treble clef and a common time signature, then changes to bass clef and 4/4 time. The piece features a steady eighth-note accompaniment in the lower register and a more active melody in the upper register.

F-MOLL

F-MOLL

melodikus

*melodisch*

a.)

209.



harmonikus

*harmonisch*

b.)



c.)



d.)



210.



A. Gy.

211. *mf* *p* *f*

FISZ-MOLL

FIS-MOLL

melodikus *melodisch*  
a.)

212. *harmonikus* *harmonisch*

b.)

c.)

d.)

213. 

214. *Andante* V. V.



*f* *p* *ff* *p* *f* *p* *cresc.* *f* *rit.* *cresc.* *ff*

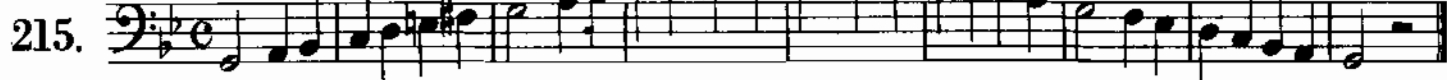
## G-MOLL

## G-MOLL

melodikus

*melodisch*

a.)



harmonikus

*harmonisch*

b.)



c.)



d.)



Allegro

V. V.



GISZ-MOLL

GIS-MOLL

melodikus melodisch

a.)



harmonikus harmonisch

b.)



c.)



d.)



219.

Allegro non troppo

A. Gy.

220.

ASZ-MOLL

AS-MOLL

melodikus melodisch

221. a.)

harmonikus harmonisch

b.)

c.)

d.)

Exercise d.) consists of three staves of music in bass clef, A minor (three flats), and common time. The first staff features a melodic line with eighth and quarter notes. The second staff provides a harmonic accompaniment with chords and moving lines. The third staff continues the melodic line.

222.

Exercise 222 consists of eight staves of music in bass clef, A minor (three flats), and common time. The first staff is a melodic line. The second staff is a harmonic accompaniment. The third and fourth staves continue the harmonic accompaniment with more complex textures. The fifth and sixth staves continue the melodic line. The seventh and eighth staves continue the harmonic accompaniment.

A-MOLL

A-MOLL

melodikus

melodisch

223.

Exercise 223 consists of two staves of music in bass clef, A minor (three flats), and common time. The first staff is a melodic line. The second staff is a harmonic accompaniment.

harmonikus

harmonisch

b.)



c.)

Two staves of musical notation in bass clef, 6/8 time signature. The first staff contains a melodic line with eighth and sixteenth notes, including a repeat sign. The second staff contains a more complex melodic line with many sixteenth notes and a fermata at the end.

d.)

Three staves of musical notation in bass clef, 6/8 time signature. The first staff is a simple melodic line. The second staff features a series of chords with a comma between the first and second measures. The third staff is another melodic line.

224.

Eight staves of musical notation in bass clef, 3/4 time signature. The piece is characterized by frequent triplet markings (indicated by a '3' above the notes) and includes various rhythmic patterns such as eighth and sixteenth notes. The notation includes accidentals and a fermata at the end of the final staff.

## Allegretto non tanto, quasi andantino

A. Gy.

225. 

*mp* *cresc.* *f* *dim.* *rit.*

B-MOLL

B-MOLL

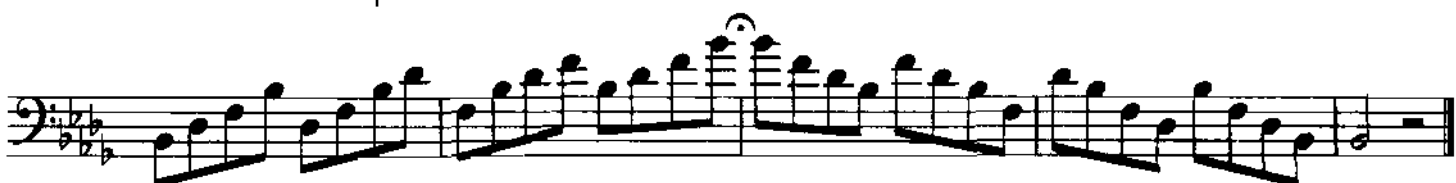
melodikus melodisch

226. a.) 

harmonikus harmonisch

b.) 

c.) 

d.) 







227. 



228. *Adagio* A. Gy.

*a tempo* *meno mosso*

H-MOLL

H-MOLL

melodikus melodisch

229. a.)

harmonikus harmonisch

b.)

c.)

(229.) *d.)*

230.

231. *Allegretto* A. Gy.

C-MOLL

C-MOLL

melodikus melodisch

232. a.)

harmonikus harmonisch

b.)

c.)

d.)

e.)

f.)

g.)

233.

a.)

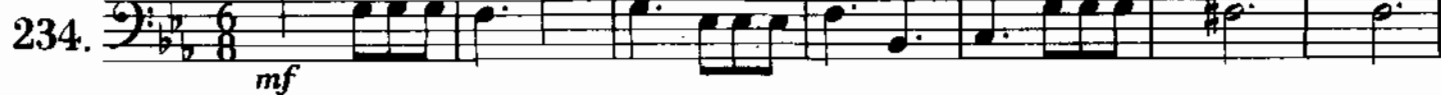
b.)

c.)

d.)

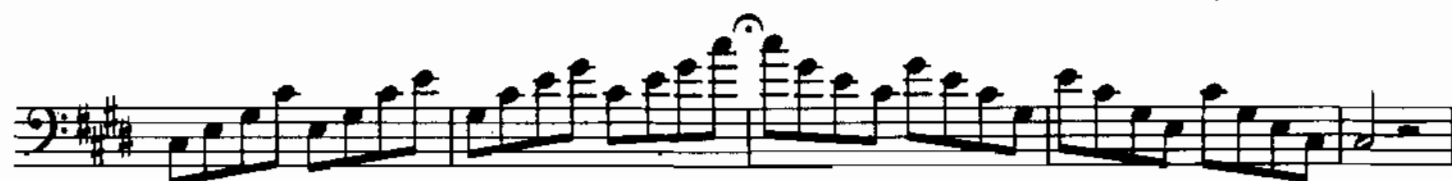
Allegro

A. Gy.



CISZ-MOLL

CIS-MOLL

melodikus *melodisch*harmonikus *harmonisch*



Allegro moderato, in tempo d'una marcia

A. Gy.

